

SUMMER 2011/2012

artgaze

Townsville's arts magazine

published by Artspaced Inc



inside /
outside
issue

THE BANQUET CENTRE

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THE
BREWERY
TOWNSVILLE BREWERY CO.

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Editor's Note | Inside | Outside

Not knowing when the dawn will come I open every door – Emily Dickinson

Inside | Outside: a chance to consider the interesting milieus art is created and placed in.

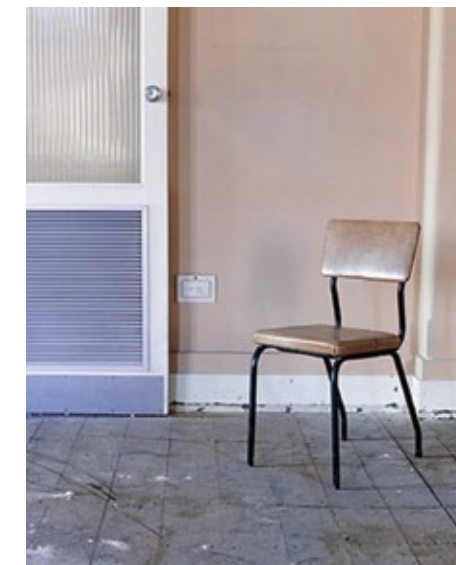
You might be wondering like we did: What does Artgaze Magazine mean to Townsville? We determined that Artgaze is a platform for local artists, writers and curators to showcase their work to others in the community. Also, Artgaze is a portable publication, an object that can travel outside the region and promote us further afield. The latter then becomes a way to open the doors between our arts community and those in neighbouring areas, and dare we say, to the capital cities and overseas. We hope Artgaze becomes a platform for dialogue; a revolving door of inspiration to and from, within and without.

The Summer edition of Artgaze plays with a similar dynamic, *Inside | Outside* and delves more literally into Townsville's urban

predicament investigating spaces such as artist studios, interior design and art as design ideas.

Inside the covers is a story detailing the difficulties facing street artists in Barcelona (page 17), a collaborative studio space in the Townsville CBD (page 14-16), North Queensland breeze block design and architecture (page 9), the interior re-design of a local CBD boutique pub (page 6) and a look at the latest Townsville outdoor art event Ephemera in the Mist (page 8). Artists were also keen to be involved in a chair up-cycling project (page 12-13).

The latest local Art News, the Summer Events Calendar, reviews and previews to some of Townsville's recent shows and art events make their contribution. A new Social Pages section has also been included - check out if you've been snapped!



Christopher Young, five #12, 2008-2010
Lightjet Print in an Edition of 5, 100cm x 80cm
Image courtesy of the artist.
zebra.factory.com

Let us know what you think of the new look Artgaze by dropping us a line at: artgaze@gmail.com

This edition has been published by Artspaced Inc

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(© Mary Ede's Spindlesideshow 2011)

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6



9



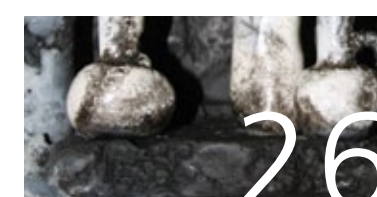
12



14



24



26

Contents

- 4 Arts News
- 6 The Brewery
- 8 Ephemera in the Mist
- 9 Breeze Blocks
- 10 Spindle Spectacular
- 12 3 Artist Chairs / Auction
- 14 Special : The Space
- 17 Barcelona vs Graffiti
- 19 Pop-Up Momentum
- 20 Sound Sculptures
- 21 The Sleeping City
- 22 Overseas Residency
- 23 Felting Out West
- 24 Soul Searching in the Outback
- 26 Reviews
- 30 People

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As well as our glossy print publication the Artgaze team are developing our website and an online blog showcasing Artgaze. We can also be found on facebook. At a very reasonable price our magazine can attract new business for you and impress current clients. For more information go to www.artgazemagazine.com/ or contact artgaze@gmail.com mobile 0416 980 323

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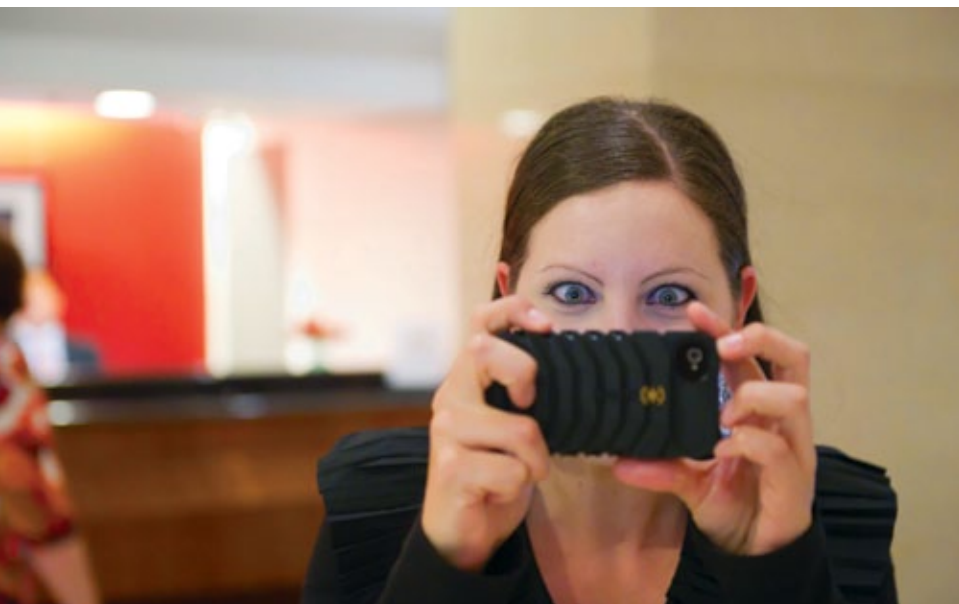


Photo: David Glasbrock / david@gdp.com

AIPP Student Bursary

Alexandra Starnes of Townsville's CBD recently attended the Australian Institute of Professional Photography's 'AIPP Nikon Event Conference' in Adelaide as the Queensland recipient of the AIPP Student Bursary. It was Alex's chance to network with photographers of all levels from across Australia and listen to twenty national and international speakers. Ross Eason of AIPP says "While it has yet to be formally approved, both the AIPP Board and Nikon were so impressed with the calibre of the students attending this year that it is highly likely the Bursary will become a permanent part of the AIPP program".

Director of Townsville Writers and Publishers Centre, Carla Hutchinson-Reade recently attended the Fremantle Children's Literature Centre in Western Australia.

Local artist Gabriel Smith travelled to Brisbane in October to attend the "Become an Arts Facilitator" workshop run by Flying Arts QLD.

Alison McDonald, creator of *Flow* as part of Strand Ephemera, has scored an Artist in Residency placement in Aberystwyth, Wales. Alison will be travelling and creating from early next year.



Melbourne Sculpture Prize 2012

Call for Entries, closing date Wednesday 29 February, 2012

National \$20,000 Non Acquisitive Prize
www.melbournesculptureprize.com.au

New Dean for JCU Singapore

Dr Stephen Naylor, *PhD (Monash), MA (RMIT), BEd (Melb)* has recently been appointed the position of Dean of Students at James Cook University's Singapore Campus. Stephen began his post in late October. He says he is looking forward to "engaging with the Asian culture, especially in becoming active within the arts community. Through my research I have been aware of Singapore's presence in the Venice Biennale and I would like to maintain my interest in exploring how

nations represent themselves outside of their country in contemporary art." Naylor hopes to produce some reviews of contemporary art practices on exhibitions in Singapore and perhaps in other parts of the Asian region. Naylor said he was loving the food, climate, amazing gardens and architecture and that it is inspiring spending time in places like Little India and the various cultural centres throughout the city.



Xstrata Percival Portrait Awards

Call for Entries, closing date Friday 30 March 2012

National \$40,000 Acquisitive Prize

Artists from throughout Australia are invited to submit a portrait entry in accepted media: oil, acrylic, watercolour, pastels, charcoal, ink and/or mixed media. Entries

will be exhibited at Perc Tucker Regional Gallery, Townsville's Regional Gallery, from 4 May to 1 July 2012. To download full conditions of entry, entry forms and delivery notes, visit:
www.townsville.qld.gov.au

Venice Biennale 2013

The Australia Council for the Arts recently announced Simryn Gill has been selected to represent Australia at the 55th International Art Exhibition, Venice Biennale 2013.

The Sydney-based artist, who works across multiple media, will be the sole artist exhibiting at the Australian Pavilion in the Giardini in June 2013. The exhibition will be curated by Catherine de Zegher.

Simryn Gill, *Paper boats* (installation view detail) 2008

Artgaze Summer Daze

Townsville: City of the long hot tropic summer

Townsville

Exhibition: Public Exposure

Pinnacles Gallery
 9 – 29 January 2012

Go Figure!

Xstrata Children's Exhibition with Simon Gilby's and the syndicate
 3 February – 8 April 2012

Contemporary Miniatures

from the Queensland Art Gallery, Perc Tucker Regional Gallery
 21 March – 29 April 2012

ALI, Khadim / Pakistan / *Untitled (from 'Rustam-e-pardar (Rustam with wings)' series)* 2006

Townsville Arts Awards

Townsville Civic Theatre
 Friday 2 March 2012

Machinima

Pinnacles Gallery
 4 February – 1 April 2012

The Gruffalo's Child

Townsville Civic Theatre
 Monday, 5 and Tuesday 6 March 2012

Shaolin Kung-Fu

Townsville Civic Theatre
 Tuesday 13 and
 Wednesday 14 March 2012

Brisbane / GOMA:

'Look Now, See Forever'

Yayoi Kusama transforms the dramatic spaces of the Gallery of Modern Art with a series of spectacular immersive rooms, featuring new sculptures and paintings as well as film projection and installation.
 19 November 2011 – 11 March 2012

Matisse: Drawing Life

3 December 2011 – 4 March 2012
 a major exhibition of works on paper by Henri Matisse.

Henri Matisse / *Patitche souriante (Patitche smiling)* 1947

We miss you magic land!

Perth-based artist duo Pip & Pop (Nicole Andrijevic and Tanya Schultz) create an immersive and vibrant installation for children and families,
 26 Nov 2011 – 4 March 2012.

Hobart /Mona:

The Museum of old and New Art, *The Art of Wim Delvoye*

10 December 2011 – 2 April 2012

MONA FOMA

13 – 22 January 2012
 all ages event with Dresden Dolls, Black Jesus Experience, Toshimaru Nakamura, Emdee, Glimour ensemble and much more

Melbourne

Forever Young:

30 years of the Heidi Collection,

Heidi Museum of Modern Art,
 2 November 2011 – 4 March 2012

The Mad Square Modernity in German Art 1910 – 37

An Art Gallery of NSW travelling Exhibition,
 National Gallery of Victoria,
 25 November 2011 – 4 March 2012

Sydney

Picasso Masterpieces from the Musee National Picasso, Paris,

12 November 2011 – 19 February 2012



Pablo Picasso using flashlight to make light drawing of a figure

Canberra / NGA

Good, Strong, Powerful

is an exhibition featuring the works of 10 established and emerging Aboriginal artists from three Art Centres in the Northern Territory,
 1 October 2011 – 15 January 2012

Renaissance 15th & 16th

Century Italian Paintings

from the Accademia Carrara, Bergamo, 9
 9 December 2011 – 9 April 2012
 (Canberra Only)





Photos courtesy of Peter Summers

BREWING UP A GRAND DESIGN FOR TOWNSVILLE

One of my favourite television shows is 'Grand Designs' and I'm sure the impressive refit and renovations of the Townsville Brewery would make it a sure fire candidate for this show.

Usually the premise is to take a grand old building that is in need of a facelift, strip it back to a shell and re-design without degrading its inherent charm. Most of the time the result is stunning and Peter Summers, the co-director and part owner of The Townsville Brewery, has achieved just this result with his ability to think outside the square and create a unique venue in one of Townsville's most iconic buildings *The Brewery*.

With the new fit-out Summers envisaged, 'a vintage bohemian appeal that could age with the building and never fall too far from its essential history and charm.' The downstairs references a classic, masculine style akin to a contemporary gentleman's club with a twist. The masculinity is softened by a glassed-in wall of fine wines with the downstairs restaurant framed by floating walls of diaphanous curtains, creating an intimate and seductive tone at night, and linking with the upstairs which is all about over the top glamour and decadence.

The upstairs second level is like stepping into a fantastical world of excess, beauty

and old world charm right down to the finer details such as the hand painted gold trimmings on hand laid plaster ceilings. Summers and his 78 year old father Dennis spent a lot of time on the finer bespoke details. Dennis with his excellent carpentry and engineering skills has passed on his DIY know-how to his son, who proudly acknowledges his father's expert tuition.

Originally Summers visualised a canopy of dried roses over the entire upstairs ceiling but the logistics proved too ambitious. Instead Summers worked in consultation with local felt and fashion designer Katelyn Aslett to create hand felted, flower laden

light fittings, sparkling with Swarovski crystals and dangling from high above in glowing rich reds and creamy whites. These unique art pieces are the perfect complement for the sumptuous dark chocolate walls and play of theatrical light and shade upstairs, bringing the old interior architecture to life. The building seems all the more mysterious and seductive in this setting. Haunted with the secrets and stories of the past the stage has been set perfectly for present and future scandals and romantic mise-en-scenes.

The Brewery, constructed in 1883, is one of the oldest architectural landmarks in Townsville with its unique bell tower

complete with working bell. Once the main post office and heart of Townsville, it will now always be 'The Townsville Brewery'. There are plans to expand into the equally iconic building next door, the former Townsville Library, to create a boutique style hotel and I for one can't wait to see what this ingenious, hands on hotelier and restauranter creates next.

Jeanette Hutchinson



Photo: MJ Ryan-Bennett

Photo: Fiona Banner

Ephemera in the Mist

Environmental Art Event – Paluma, Mt Spec, 5 & 6 November 2011

The tiny historic village of Paluma, one of the regions hidden gems, nestled in World Heritage rainforest atop Mount Spec, recently hosted a new environmental art event Ephemera in the Mist. And mist there was aplenty, along with a little rain but as the organiser, local artist Sue Tilley said rain and mist are what make Paluma so unique and such a great cool escape at this time of year.

The mist certainly didn't deter the 20 or so artists who transformed the rainforest trails with organic installations. Their brief was to use only organic materials to create site-specific ephemeral artworks along the rainforest tracks to highlight the

peril that rainforest habitats face through climate change.

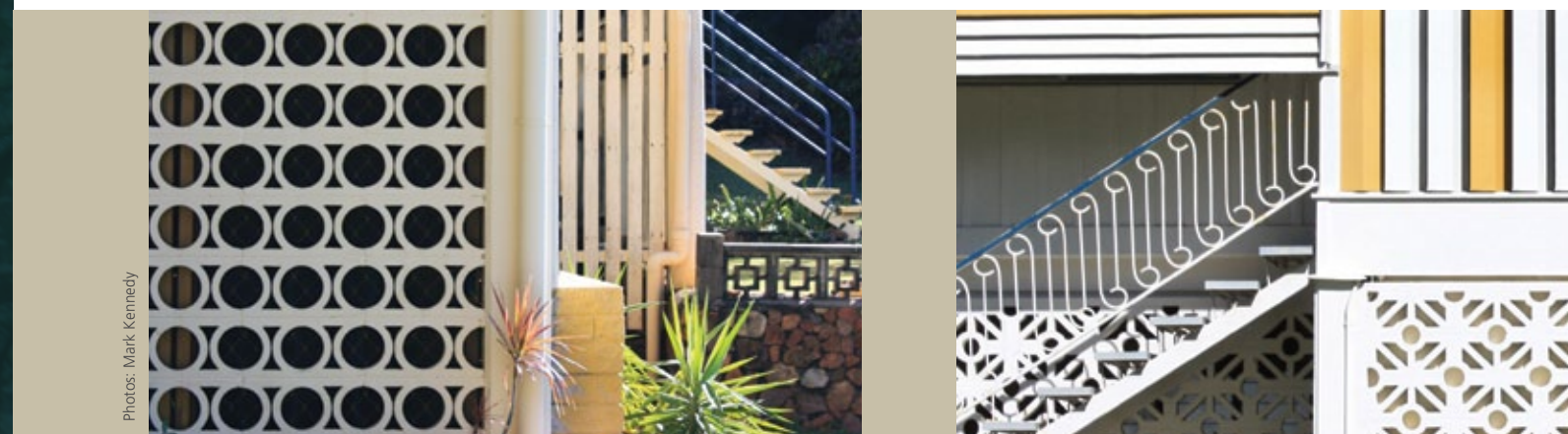
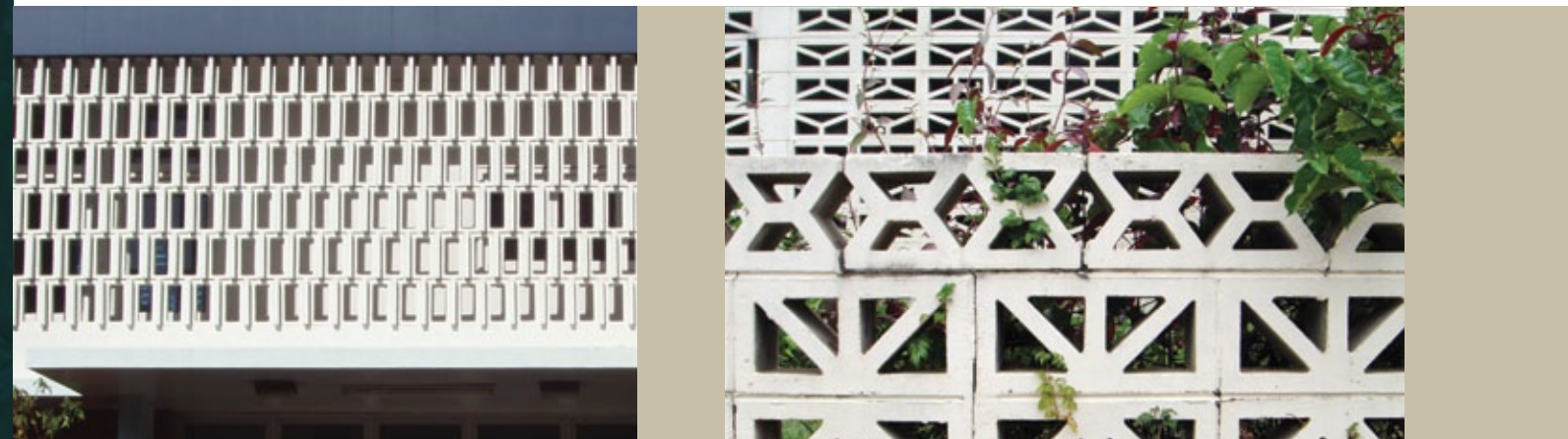
Local weaver Marion Gaemers was in her element, and her woven female form 'Spring Maiden' sited on a mossy boulder in a rainforest stream captured the hearts of many. Nearby 'EphemerTea' an unfired tea set by Fiona Banner gradually slumped, returning the clay to nature.

Townsville artist MJ Ryan-Bennett's piece, 'The Gathering' is a graceful installation of scallop shells around a mossy tree. The contrast of the precise orderliness of the shells, against the organic disorder of the leaf litter was particularly effective. South Australian artists Ian Hamilton and John Hayward drove for three days with

photographer Leo Davis to reach Paluma. An hour after arriving Hamilton was deep in the forest, creating a striking bower. He commented that Ephemera in the Mist has great potential as a national event, and that it was well worth the journey.

The organic trail was complemented by a sculpture trail through the village, indoor exhibition and a range of artist market stalls and workshops. Paluma resident artists Colwyn Campbell and Len Cook were delighted with the success of the event, and feel that it has helped put Paluma back on the map. The plan is to hold a follow-up Ephemera in the Mist in 2012.

Selena Smith



Photos: Mark Kennedy

The Banal and the Beautiful

Whatever happened to the humble breeze block, once beloved of Architects and suburban homemakers alike?

Looking around Townsville, it seems that hardly any building of the 60s or 70s could resist the lure of including a screen of boldly patterned, holey breeze-blocks. But (alas) somehow the passage of time and taste left the poor breeze block stranded; pigeon-holed as ugly, outdated and cringe-worthy.

Even though recent years have seen a re-emergence of interest in decoration and pattern in architecture – and a culture-wide acceptance of anything 'retro' – the breeze block remains an unloved relic, yet to be dusted off, reclaimed and brought back into the light of renewed use.

Here in Townsville, remnants of the breeze block hey-day linger in the undercrofts of highset houses, at the backs of urban

buildings, as fences in suburban gardens and, occasionally (when the mood was right) as complete building facades. They are unavoidable – not quite fitting with prevailing appreciations of heritage or taste, yet embedded in the character of this place.

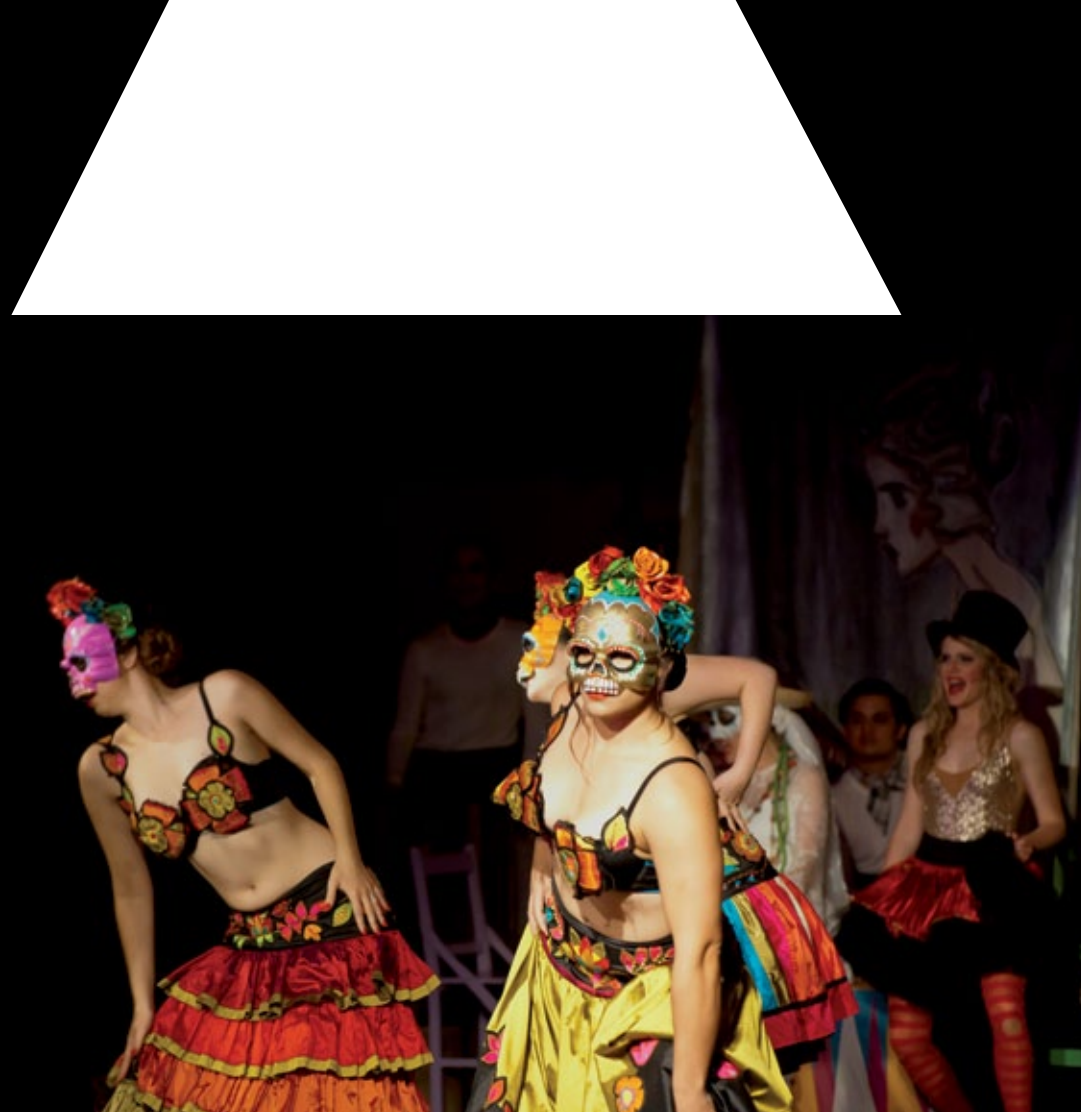
Buildings tend to have a stubborn quality. Their permanence and intrinsic use value seems to slow and distort the shifts of style that revolve through the rest of our culture. Buildings don't 'disappear' through the periods that they are out of favour, so perhaps the cycle of renewed appreciation is held back by negative associations that take much longer to shift. Maybe the breeze block revolution is still some way off in the future.

Yet for Architects, there is an obvious aesthetic and functional potential in these daggy, decorative features, a potential that seems under-exploited in our climate and culture.

Sure, as a filtering screen they are often quite clumsy. The modules and scale of concrete blocks tend to lack the fineness of texture, grain and detail of other building technologies. But when breeze blocks are used with enough conviction and scale they come into their own, becoming a wonderfully patterned and ambiguous veil – a simplified version of the intricate 'Jaali' perforated stone screens of Islamic and Indian Architecture.

Banal, unfashionable and forgotten they might be. But, at times, the maligned old breeze block might even be beautiful.

Mark Kennedy is a Townsville based Architect (www.outcroparchitecture.com) and occasional blogger on all things Architecture, Townsville and breeze blocks. (buildingtheville.blogspot.com).



Photos: Chrissy Maguire & Jaqui Ferry

Spindle Spectacular

an interview with Mary Ede

Mary Ede is the director of Mary Ede the Skirt and the highly successful Spindle Sideshow, a performance extravaganza melding lavish fashion with cabaret and freakshow sensibilities. Mary Ede talks to Artgaze about the 2011 show...

Tell us a bit about the Spindle Sideshow 2011.

The Spindle Sideshow is a cabaret & burlesque event set in a 1930s travelling freakshow, built as a platform for The Skirt to showcase our latest range.

Our first show in 2008 was in comparison a much smaller affair, a converted warehouse seating 300 guests with the show running for the one performance. Having received so much positive feedback from our first show, we wanted for 2011's Spindle Sideshow to bring back the same atmosphere and intimacy whilst making sure our audiences had never experienced its like before.

With a new script and new acts, a bigger cast and crew, a dynamic set and a bigger

focus on our pre show entertainment of Sideshow Alley, this year's Spindle Sideshow really evolved as an event. Each year I know that we will learn from our past experiences and The Spindle Sideshow can only get bigger and better from here on in.

Burlesque and Cabaret have surfaced a lot recently in Townsville. What do you think makes this cultural expression so popular today?

It's wonderful that so many groups in Townsville are using new platforms to showcase their talents. There is so much talent here in North Queensland and our local arts industry can only be strengthened by it. We were never terribly interested in what was popular when we chose cabaret and burlesque as a base for The Spindle Sideshow though. Both of these art forms have really spoken to our Artistic Director, Luke Ede and myself well before our first show in 2008. That old world sideshow feel that we wanted to portray in The Spindle Sideshow really goes hand in hand with cabaret and burlesque.

What's the creative process for producing the Spindle Sideshow. How does it start and how do you build it to include such amazing sets and a talented, diverse cast?

The Spindle Sideshow really and truly is the hard work of a great number of hands and minds. We are extraordinarily fortunate to have a dedicated team to help us with every aspect of the creative process. We had volunteers painting sets and props from dawn till dusk and back again, crew bumping in set and technical for days, our models and dancers learning routines for weeks, script writers, web designers, marketing, seamstresses, ticket sellers. The amount of energy and time each and every member of The Spindle Sideshow put into our show is phenomenal.

A large percentage of our cast is Townsvillian, most working interstate professionally as actors and performers. Each lead cast member, having learned their own pieces in advance, comes together in Townsville in the last week and we stitch the show together from the many acts. These people

are our friends, people who we have grown with and watched grow. It's really special when we can put on a local show with local homegrown talent all under the one Big Top. Actors like Harriet Dyer, Phil Lambert, Ebony Buckle and Sandy Neal: extraordinary talent that make for an amazing show. This year we were also privileged enough to bring in some remarkable talent from Sydney and Melbourne including Tasia, a celebrity goddess in the realm of Sydney burlesque.

Your work is well known through costume and fashion design. Were there any new sparks of inspiration for the production this year?

Whilst I do have an extensive history in costume, I have been working solely with fashion design as Mary Ede The Skirt for the last 13 years. Mary Ede The Skirt and The Spindle Sideshow work in collusion with my designs being worked into the show as acts. For example, on a trip to New Caledonia this year I found some amazing batik fabrics and born from those subsequent designs were the Tiki

numbers in The Spindle Sideshow. We source songs and performers and build set pieces and props that reflect and support my work. It's a wonderful way to collaborate on a show whilst still being able to concentrate my efforts on The Skirt.

What's next for Mary Ede The Skirt?

Right now the focus is on next season's stock filling up those racks! The skirts are designed and in the process of being built and will be on the shop floor as soon as they possibly can. Mary Ede The Skirt has two major projects in the works for 2012, which we aren't quite ready to reveal, but I can tell you that The Spindle Sideshow will be back before you know it!

Check out Mary Ede's chair up-cycle on the next page! It can be yours too - bid on it!

Alex Christopher

3 artists chairs

Three local artists up-cycled a cheerless, second hand chair recently, bringing to life the household faithfuls with pizzazz, beauty and a little bit of angst.

Fashion designer Mary Ede, graduating artist Jasmine Martin and curator and artist Jeanette Hutchinson took part... check out the results below!

You can bid for these exclusive, one-off chairs by following the links on the Artgaze website:
www.artgazemagazine.com



MAKE A BID

Mary Ede *Mexican inspired hand embroidered bar stool. / Mediums: Acrylic paint, silk.*

Decisively feminine, textural and artistic like this up-cycled chair design, it is these components that make Mary Ede the Skirt label so distinctive. My clients are

often interested in art as much as fashion, people who appreciate colour, mood and texture. Using almost exclusively natural fabrics, the label pays particular attention

to detail in the embellishment and hand finishing of each piece.
Mary Ede



MAKE A BID

Jasmine Martin *Student Chair with swivel desk*

I asked myself what a chair really is and what it means to be sitting in one. It is: confinement and constriction. It is: an excuse not to move, an excuse to consume. Using found objects and tangible, tactile materials,

I attempted to convey this concept. Sheets and wrapped bandages provide this chair with the uneasy, 'straightjacket' feeling of being confined in a mental ward or hospital. Paint splatters and hand prints provide a

feeling of unpredictable angst and anxiety. Chain, red wool and string wrapped tightly across the chair assist in conveying a feeling of captured stillness and immobility.
Jasmine Martin
www.jasminejmartin.blogspot.com



Jeanette Hutchinson *Golden Banksia Chair / Recycled coffee bags, found embroidery, red wool stitching.*

Banksia is a genus of around 170 species in the plant family Proteaceae, heavy producers of nectar. Banksias form a vital part of the food chain in the Australian bush.

They are an important food source for all sorts of nectariferous animals, including birds, bats, rats, possums, stingless bees and a host of invertebrates.

Photos: Sabine Carter

gecko

INTERIORS

homewares

smiles

hammocks

gifts

fun stuff

books

wall art

candles

cushions

clocks

surprises

cool music

Open 7 days – New Flinders Street

Insight into The Space

The Bank Court Building, or The Space, as its inhabitants would call it, has been an active part of Townsville art and culture for some time now. I can speak only from my personal experience but I was lucky enough to be invited to be a part of something and I had no idea what it was going to grow into.

In 2006 I got to join artists Michelle Hall and Jacquelina Jakovljevic who were

already using one of the rooms in the building, something for which I'll forever be grateful.

Once left to my own devices, the room slowly grew into The Cot. From the vantage point of The Cot I got to watch (and make) The Space grow and change. It came to life as an underground arts hub for the up-and-coming artists and musicians of the region.

Five years later and a lot has happened inside the walls of a building that bulges, struggling to contain the creative juices flowing inside. These few articles are from the groups making it happen in The Space at the present time. The content will be broken up into two issues. We'll start the feature on the 1st Floor studios of the Pöpli Kids, Laurence Backer, Karen Gibb, Simon Reid and Mark Giffard.

Shane Keen

The Popli Kids

The Space is - by name and nature – a great broad slate, an expansive palette, the most fertile ground for creatin' in this burnt-brown city.

The artists involved have weird, roundabout stories on how they came to operate there but most have a common thread; the drive upon finding the building to start inventing within its walls and hopefully never leave.

For The Pöpli Kids, our introduction to The Space involved gigs, drinks, the RUN crew and late night impromptu DJ sets with

Greg 'Mercedes' Pappas. We're now dug into our high-ceilinged forest green wolf's den, our place in The Space has grown up as a studio for the writing, production and general appreciation of electronic music. Right now we're working on recording a suite of songs called the Universal Serial Boss, a project which wouldn't be possible without the isolating and insulating atmosphere that exists in this ancient Flinders Street relic.

In the centre of the Pöpli Kids' den there is a small table, where FireWire cables

and a MIDI Sync hub fight for room with empty cider bottles, used candles and Tally-Ho packs. To me this is a metaphor for the whole Space; an icon of the clash of old and new that runs into and out of this building and its inhabitants. An environment has been created within The Space. An environment that is influenced by the artists who work there and, in equal measure, leaves an imprint of itself on the work produced within.

Tim Hall



Photo courtesy of the artist

S-P-A-C-E t.v

From within the walls of a building which looks chained to the past, comes a project which embraces a most futuristic present.

S-P-A-C-E t.v is the brainbaby of Laurence Backer. He and his close-knit gang of 'semi-volunteers' have nurtured this exciting idea; to bring together the work of grassroots musicians and performers around the world, and beam it through a single internet channel. **S-P-A-C-E t.v** aims to provide a place to show off the unlimited depth of home-spun, hand-made talent that exists in communities small and large around the globe.

The **S-P-A-C-E t.v** project is maturing steadily, as the folks involved test and experiment with equipment and begin gathering up content and supporters. Laurence and his partner in film Marko have been broadcasting Thursday night Open Mic events from the Strand for a few months now – endlessly refining their new-age content streaming techniques. Highlights of these events, plus live streams every Thursday night are already available on the **S-P-A-C-E t.v** channel;

From here the **S-P-A-C-E t.v** crew have put out an open call for any live footage,

music videos, animations, documentaries and damn well everything people want to put on air. Anyone looking to submit content or get involved in actually helping **S-P-A-C-E t.v** happen can find contact details at their site. The team aim to start putting out hour-long shows late this year, so keep a bookmark pointed to the domain of the most independent-friendly, cut-out-the-middle-man, power-to-the-people internet t.v channel on the wires.

Tim Hall

<http://www.ustream.tv/channel/s-p-a-c-e>



Photos courtesy of Karen Gibb

Little Dreambox Studio

"Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep." (Scott Adams - cartoonist)

The Space to me means artistic freedom. It's my little place where I go to explore ideas. I can make heaps of strange noises and get messy, and when I've finished playing I just shut the door and know my ideas will be alive there, waiting for me at the next session. The space is creatively infectious. I love walking into the building and hearing bands smashing it out or smelling fresh paint from the Run Crew's latest creation. It's also a supportive space, where help is literally just down the corridor!

My place in the space is Little Dreambox Studio. I am a theatre maker who creates new work through collaborating with the visual arts and music to tell stories. At the moment I am building a new initiative at Little Dreambox Studio called Playground. At these play dates we develop personal process, explore ideas and build a common language between theatre, visual arts, music.

Playground celebrates and collaborates with emerging and established artists who are unique in their approach, whilst being driven by dedication, passion and braveness to push ideas to the edge.

I have devoted 25 years to a career in performance making including the avant-garde, public and in-house performance art, classical and contemporary theatre practice as well as developing new works of national significance. I incorporate into my work various training models of professional theatre process with a specific focus on a physical, visual and sound based production output. My work has played to audiences both in Australia and Asia.

Karen Gibb

For more info go to Facebook page Little Dreambox Studio

The Workshop

The Space community has recently welcomed two new arrivals. Long-time supporters of the building and its scene, Simon Reid and Mark Giffard have joined forces to create - *The Workshop*.

Simon has been part of The Cot community for the last year, working on his personal projects and collaborating with the Run Crew on projects in between. Simon uses a wide range of media when creating his work, but his main practice involves high quality print release methods. He's been experimenting with these for the last three years.

Mark has been coming up and supporting artists and concerts at The Cot since his return to Townsville in the last few years.

While away, Mark expanded his trade practice in to the field of detailed hand crafted woodwork. Mark is also heavily involved in the local downhill skateboarding community.

When I asked Simon and Mark why they decided to take up a studio full-time at *The Space*, they responded saying the building houses so much creativity; it's a perfect place to do exactly that - create. They say they both agree on the fact that a lot of distractions that exist in life, can seem to be dulled or removed while working in *The Space*.

Expect to see some interesting work come out of this studio.

Shane Keen & Tim Hall



Photo: Shane Keen



Barcelona vs Graffiti

Barcelona – the city with fantastical architecture, gorgeous food and great night life. A place of colour, passion and freedom. Or is it?

Spain being home to such artistic heavyweights as Gaudi, Picasso, Miró and Dalí, it is to be expected that the arts would be embraced. Barcelona City Council, however, has failed when it comes to appreciating some of its contemporaries most innovative and accessible art.

There is mention that the city and its people didn't always appreciate architect Antoni Gaudí's works. However a more recent artistic casualty of opinion and power in the Catalan capital is graffiti, the illegal and the legal variety, which is subject to removal by city cleaners, no matter how it affects the space around it or the nature in which it came into being.

Considered by many to be the epitome of cutting edge arts expression, graffiti is often ephemeral in nature and is used to

make statements, often political, sometimes simply aesthetic, but always public, and it is this which has led to the war on exponents by city councils globally.

Graffiti has become a recognized draw card for tourism. Some cities, Sao Paulo in Brazil and Melbourne in Australia's south being two examples of this, have embraced urban graffiti, creating 'legal' spaces for its creation.

Not so in Barcelona. Stephen Burgen, a reporter for the guardian.co.uk, quoted in his article on 27 December 2010 a spokesperson for the Barcelona City Council as saying, graffiti degrades the urban fabric as much as washing hung from balconies.

The council has taken their attitude to extremes extending their abhorrence to site-appropriate artworks commissioned by shop owners for their roller doors used to secure shops after hours. The shop owners believe this commissioned art

lessens the incidence of random tagging. Quality graffiti is respected by other artists and rarely tagged.

Under changes in the cities by-laws, all such works attract a fine of up to EURO 600. In an unprecedented twist it is the shop owners who are fined.

Further evidence of the council's lack of understanding of this art form is seen when Barcelona city allows exhibitions of graffiti in regulated gallery spaces. Constraining the freedom to create to a selected few and taking the art out of the street and into the white cube.

Certainly graffiti is something the authorities wish would just go away but the nature of art is that it won't and neither will it be silenced. Like any other language it needs to be heard and this is exactly what graffiti artists are doing, bringing their art to the people, out of the galleries and into the streets, for all to see.

Barcelona 2011 / Jacqui Stock

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Pop-Up Momentum

Temporary and Short Term Creative Spaces



If you've ever been to Sydney's The Rocks, you would remember. It is a quaint, historic corner of the much-loved city, close to the iconic Harbour Bridge and the expanding Museum of Contemporary Art, just off Circular Quay. The streets are cobbled and narrow; there are alley-ways in-between rows of old-flaking terraces. You cannot dismiss the energy of the past, and yet, it is a boutique commercial arena with not so much a whiff of the urban decay so prolific in regional cities.

Similar to the Renew concept which has settled in Townsville, an initiative called the Pop-Up Project has grown out of this and the Empty Spaces Project, where instead of filling long-term unused shop spaces for the medium term, is capitalising on temporarily vacant spaces for short term use by emerging creative designers and artists.

With rising rental and overhead costs, the Pop-Up Project is another in a line of initiatives helping to solve the dilemma of affordable studio, production space and retail space. The idea also upholds the

town, making-full the shops and streets, so as not to dissuade trade.

What I particularly like about The Rocks Pop-Up project and the Empty Spaces concept is that rather than waiting for an area to become severely broken-down, such as Townsville with over 100 empty spaces available, the areas temporary vacancy is quickly captured so that economic momentum continues without skipping a beat.

Perran Costi's *Personal Space* exhibition was recently part of this exciting version of the project. *Personal Space*, on Nurses' Walk, had ceiling to floor window coverage onto the street. Inside was a rich, calming environment though I found myself at first not sure if I'd walked into a shop, native botanical wonderland, science lab, artist's studio or gallery. It was a space you could easily pass much time in, combing over all the components with relish. You could touch, feel, see, hear and smell the exhibition.

After this Rocks visit I spent some time thinking about Costi's works and how



Perran Costi, *Baggage - Land Grab*, 2010

they themselves, with references to urban life, city spaces and the environment, related to the Renew and Pop-Up philosophy overall. *Baggage - Land Grab* is a work that for me illustrates the endeavour.

Featuring a brown vintage, leather suitcase and opened to bare its insides, the lower half is filled with lush green grass. The upper lid is a laptop screen filled with bright blue sky and happy skipping clouds. The pieces spoke of history and reminded that spaces retain memory yet are open to

hold something new; pointing to the hope and the new life that comes from the courage to re-write and innovate.

Costi's exhibition and the Pop-Up project inspire new horizons for old spaces, if only for a blink.

Alex Christopher

perrancosti.com
Pop-Up Parramatta | popupparramatta.com
Pop-Up The Rocks | therockspopup.tumblr.



Perran Costi, *Blossom - Wooden Framed 3D Sky Box*, 2010

Photo courtesy of Retrospect Galleries, Byron Bay
www.retrospectgalleries.com

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Photos courtesy of Lee-Ann Joy



Experimental Sounds Sculptures and Installations

Experimental sound is a genre of music elusive to many; it is a genre where people explore sounds outside general rules of composition and assembly to create an unaccustomed type of music.

One can experiment with composition and sound that makes it “experimental” in structure, but that doesn’t necessarily entail that it falls into the genre of experimental sound in composition. The interest to explore this “particular” of sound led to forming a facebook

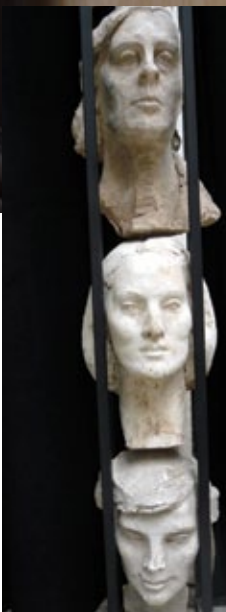
group titled “Experimental Sounds Sculptures and Installations” as a means to explore what a world wide perspective was on experimental sound, to offer an opportunity for sound artists to post their work and for the group to function as a catalogue compiling a library of examples. Derived from this came the idea for an exhibition that would offer a discourse of experimental sounds via different media incorporating sculpture, installations and film. Members of the facebook group were invited to provide a piece of their

sound along with a film of themselves playing or recording. Along with local Melbourne artists who produce sound art, all artists were also asked to provide a written explanation of their philosophy in creating their pieces and the process undertaken to achieve the works. This allows a type of education for the viewer with the intention of challenging traditional sensibilities as to what qualifies as music.

Lee-Ann Joy
SCENE5 design / Melbourne



Photos: Sabine Carter



Dominik Lang: The Sleeping City

In June this year for the first time, I attended the 54th International Venice Biennale.

It would be impossible not to be impressed by the sheer scale, diversity and ambitions on display at the Biennale. Overwhelmed by the spectacle of so much art it was the works that resonated with quiet emotion rather than the slicker extravagances that stood out for me. In the Pavilion of the Czech Republic the work of Dominick Lang moved me with its poetic beauty.

Dominik Lang’s exhibition project *The Sleeping City* connects two artists’ practices and lives between divergent histories, that of Lang (1980) and his father Jiri Lang (1927–1996). The senior Lang’s work was a victim of the social constructs of his era,

the stifling communist regime that came to power in 1948 Czechoslovakia and was toppled in the 1989 ‘Velvet Revolution’. Jiri’s potentially significant work, under threat from the regime’s disapproval, languished in the artist’s studio crowded with other ‘sleeping’ statues. The title of Lang’s multi-layered project is named for one such work in particular, a relief work produced by Jiri in 1960, called *The Sleeping City*.

The father’s work has been dissected and reconstructed in ways he would never have anticipated. I read it as a homage to the father, the elegance of his classic sculptural techniques and the modernism of another era brought to life and imbued with new layers of meaning by the son, a contemporary artist and writer. The works

of father and son; manuscripts, sculptures, constructions reside in an installation that in itself has the quality of a purpose built environment, a city of soul, of ideas and art that defies and plays with the passage of time.

Sabine Carter





Felting out West

North West Queenslanders had never felt as good as they did when Artspaced Inc paid a visit to the region recently.

In June this year The Cannington Community Fund made possible the Artspaced Inc project 'Felting out West' a series of on the road artisan workshops. As project manager, I was joined by felt artist and designer Katelyn Aslett. Participants learned new skills using Australian produced wool to stunning effect. We conducted a

felt making workshop at the Crafty Old School House in the small outback town of McKinlay. The clever ladies from COSH spent the Thursday learning to design and produce individual works, with the choice of crafting a simple clutch bag, scarf, flower/fascinator or hat to showcase at the annual McKinlay races on the following Saturday. The 'Felting out West' project held a further day of felt making on the Friday at Cloncurry State School with keen secondary students and

Cloncurry State secondary teacher Anjeni Maharaj. After school hours were spent at the Cloncurry PCYC with the assistance of co-ordinator Letitia Biffin conducting a fun workshop with the smaller children making colourful felt balls.

Working with the people and experiencing the landscape of the North West Queensland Savannah country was an absolute delight.

Jeanette Hutchinson

overseas residency

Creative life lives in the thread that holds up a mountain.

There's a kind of disconnection that occurs when living in developing countries that never comes when in Europe. Visiting Europe is like changing the Woolworths you shop at; the check-out chicks are different but the logic is the same. You can push your practice in Europe or you can shove it in a developing country. Sometimes it takes a shove to change direction from a sideways shuffle to "hurtling down a mountain forwards" motion.

Hurling forwards because you never know what you might not be able to find and that huge stash of your favourite materials (security blanket) is a thousand miles away. Armed with some skills resting

in bare bones, it takes a few weeks of sailing in all the difference before you see the lighthouse on the shore. You head in the direction of safety, but your wings have changed into oars you don't recognise and your tail can't shift that strange rudder.

You don't notice when the disconnection and reconnection happens, it just does. Next thing you know you're using materials you never thought to use and you're making works you never imagined you would make. The luxury of time dedicated to art becomes all consuming, you retreat into the most glorious creative space where thoughts and ideas become realised among the odd hours you keep. Collecting old fashioned words from Wuthering Heights and Moby Dick becomes more interesting than going to

the pub. Experimenting with projections on glitter (arguably the herpes of artistic mediums) instead of recreating images on Photoshop becomes a feasible endeavour.

And when you get home and all that luxurious time slips away, you realise how fragile creative life can be.

My latest exhibition and the last in a series of three titled 'every day is slaughter day' is a combination of my experiences in Nepal. I went from being horrified to obsessed by the beauty of colours in newly slaughtered carcasses, being transported on the back of push bikes. The exhibition combines experiments with glitter and other surfaces for digital projections.

Namaste / *Michelle Hall*

POSITION CALLOUT Artspaced Inc artist run initiative



POSITIONS VACANT: 2 DIRECTORS 1 ASSISTANT DIRECTOR

An artist-run contemporary art space that showcases an active program of contemporary art exhibitions and related public programs around art, culture and performance. Artspaced Inc is a non-profit arts organisation that is located within and operates with the support of Dancenorth cnr Walker & Stanley streets Townsville. Artspaced provides an exhibition space for new work by emerging and established visual artists and curators with a focus on the edgy and experimental.

If you are passionate and educated about the arts and interested in these positions please contact:
ARTSPACED PRESIDENT ROBIN RODD / MOB 0407678698 / ARTGAZE@GMAIL.COM

Natasha Wills artwork 2011 current exhibition at Artspaced Inc





Soul Searching in the Outback

I've been travelling through the outback working for a couple of years now. Predominately as a PCAP artist for the Mount Isa school of the Air, but also in a freelance capacity. It is always a journey.

I needed to go deep for the latest job. Needed some inspiration, in a way I was searching for an answer to a problem. The job was to paint a huge mural in the Spinifex Residential area (boarding school). It is part of a program that I do with the young people. Together we conceptualise, brain storm and design the mural. The young people help me paint it. Fills, blends and highlights are taught and I then cut back and outline. This piece was born from a journey, the photos I

took, the places I travelled all were incorporated into the design. Symbolically all the imagery represents a different part of Queensland. The young people provided the idea for the Barramundi (representing Mornington Island) the Crocodile (representing Doomadgei) the Bronco Rider (Mount Isa) the water tower (Julia Creek) and the eagle and sand dunes representing the desert area and Djadjarra. The crew I worked with truly were inspirational. They say teaching is learning, and it is true. As you paint with these young people you learn about each of the areas they hail from and indeed them as people.

When my journey started I packed up my vehicle, loaded up the paint, a few magazines and my camera gear and

headed into the wild west of Queensland. A week in Julia Creek sampling the Artesian water and a four day Art program with the School of the Air was the first stop, always a pleasure to work with youth from the outback. Next stop was Mount Isa readying myself for Bedouri. Bedouri is a small town that edges on the Simpson Desert. Another 5 day art program is complete but I can hear the Birdsville track calling. I head off real early, the road is predominately dirt. So perhaps I returned to Townsville not with any definitive answers, but indeed my cup is a little fuller, with inspiration and knowledge. And that is what it's all about. Peace.

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EXHIBITION

Beyond Borders

The world is a big place. Over time, it's been divided into endlessly disputed borders, cultures, religions and political systems. This debate is prevalent even in Australia, with politicians constantly arguing who should, and who shouldn't, be allowed to live here. Jenny Mulcahy's *Beyond Borders* exhibition is a series of ceramic artworks that look at the world from the opposite view. The works identify our similarities and connections, instead of our differences.

The ceramic medium is used masterfully in *Beyond Borders*. The shelf sections of The Kitchen Series actually had me fooled, believing that it was genuine wood. Turns out the extremely convincing imitations were made of a combination of sawdust and ceramic. Despite the fact that this gave me a greater appreciation for the work, I had already observed the careful construction that had gone into the artworks.

The teapots, cups and bowls in *The Kitchen Series* were all tiny, small enough to fit into the palm of a person's hand, yet still performed the same function as any regular sized teapots. This was a detail I liked especially, because Mulcahy described

The Kitchen Series as being inspired by a tradition in her family, with each member having their own allocated cup. The miniaturisation of the pottery reflected the common surprise that people get when they return to a childhood location and realise how small it actually was.

Beyond Borders is described by Mulcahy as an exhibition that "explores the commonality of our human relationship with place, and our emotional attachment to the objects with which we surround ourselves."

Mulcahy's centrepiece, *One Hundred Bowls to Feed One Hundred Souls*, didn't resonate with me as quickly as the other artworks, unfortunately. The message behind the artwork was solid, based on a universal item used for eating, the bowl. Bowls are in every society and culture, from up to eighteen thousand years ago, according to Mulcahy. Each bowl is the size of a daily ration of food provided to refugees in camps. This ration is four hundred grams of rice, and fifty grams of lentils, a seemingly tiny proportion for anyone in first world society. Mulcahy is selling the bowls from *One Hundred Bowls to Feed One Hundred Souls*, donating the entirety of the proceeds to

Doctors without Borders. So, not to judge a book by its cover, the artwork's deeper meaning is its redeeming factor.

To sum up what impression the exhibition gave me in a single word, I would say 'inspiring'. *Beyond Borders* is an exhibition about worldwide connections and the powerful memories that drive people to overcome difficulty and disaster. Both *Hakima's Kitchen* and *Seeking Gondwana* are excellent examples of this. The artworks are based on people who have lost their homes, but escaped with their lives and what they could carry.

Mulcahy explained that she enjoyed using ceramic so much because it is a strong and durable material. She admired the fact that more often than not, the only thing that remains of an ancient society is the broken remains of pottery.

When I asked Jenny Mulcahy what she wanted people to take from her exhibition, assuming they could only take one thing, she told me that she wanted them to understand "The commonality of human lives."

A powerful message that can be understood by all.
Philip Petersen



Photos courtesy of Umbrella Studio

EXHIBITION

Strand Ephemera

Every two years in Townsville, The Strand is transformed from its usual park-meets-beach status into an outdoor sculpture exhibition. This year was the biggest yet, including thirty-six works. Ephemera means something that only exists or is enjoyed for a short time. The 10-day exhibition period ensures this definition describes the occasion.

The works being showcased began from the northside at the Rockpool, with Jo Lankester's *Fossil Outcrop*. Lankester's pieces depicted rocks formed from a frame and wrapped in limited edition paper-prints.

Erica Gray's *Rock Anemone* shared half of the first prize with the Girrigun Artists' *Bagu with Jiman*. Gray's work was an enlarged red sea-anemone, striking against the grey of the rocks. The Girrigun artists exhibited fire spirit figures made from

clay, mixed media with wooden sticks; their backs facing the sea and the stories within belonging to their culture.

At the opposite end of The Strand, the works concluded with Alison McDonald's *Flow II*, which used recycled bottle caps to form a colourful, environmental message and Helena Rador-Gibson's *Zen Ephemera*, performed a live Zen raking each day.

Local radio personality Steve Price surprised everyone by creating an artwork titled *Tropical Cyclone Warning* which was a comedic literal-bicycle in a tree.

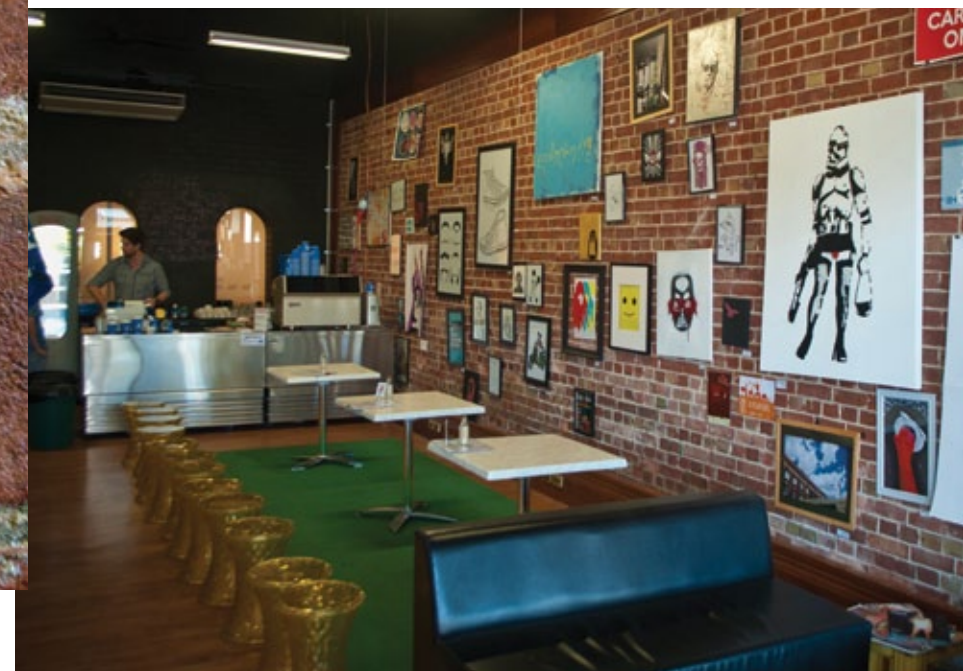
Strand Ephemera is one of the major arts events of the Townsville calendar and places itself amongst the country's growing outdoor sculpture events.

Alan Junior

Photo: Sabine Carter

Girrigun Artists' *Bagu with Jiman*

FOOD



Photos: Alexandra Starnes

The Wall

An interesting series of events. I go to buy a jaffle in the middle of a stressful busy day, at the end of a chaotic week.

I bought it from *The Sweatshop*. I've been going there for a while but I finally had a chat with Mark, artist and proprietor of this quirky Townsville café.

Besides the jaffles, perspex stools and hand-made retail items, the coolest thing about this place is the wall. If you haven't

yet seen it, the wall has an eclectic mix of graphic and street style art that is ever changing and sometimes added to by anonymous patrons.

Mark tells the story of how when they first opened he placed a few of his graphic works on the wall and hoped it would make a certain ambience for lunchtime traffic. Little did he know that these works, such as images of Marilyn

with coloured tats, paper aeroplanes and soldiers, would be so popular. Patrons have been leaving little gifts for the wall as well, such as a gift-tag of a graffiti-style illustration which was discreetly tied to a nut behind another work on the wall.

It's an organic, artist friendly, evolving wall.

Have a jaffle. Talk to Mark. Check out the wall. Add to it.

Alex Christopher

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THEATRE

Sleeping Beauty or Coma

Sleeping Beauty or Coma is a far out fairytale for grown-ups. Like many of Charles Busch's earliest plays, it was written as 'stand up theatre', originally being performed at the Limbo Lounge in New York – a bar/gallery/performance art space much like Artspaced Inc @ Dancenorth, where this production was staged.

The play has the feel of one of those frenetic Richard Lester directed films from the sixties – the Beatles' "Help" and "A Hard Day's Night" to name a few. But it has Busch's idiosyncratic other layer. It is as if a Richard Lester movie was being recreated by a tacky burlesque troupe with pretensions of being silver screen legends like Bette Davis and Joan Crawford – a bizarre theatrical cocktail that makes for hilarious theatre that always surprises.

The play touches lightly on the cyclical nature of consumerism, with the exploited becoming exploiters and ideas that are fresh and organic being appropriated for mass production, generation after generation, to keep consumers on a treadmill of fads and fashions. Do not be fooled, however, this play is not as heavy going as all of that. The message is wrapped in a sweet and frothy exterior and the characters, while larger than life, have a genuine warmth.

Sleeping Beauty or Coma showcased the talents of some of Townsville's best emerging talents. Anna Wallace, who starred as the lovely Enid Wetwhistle and Daniel Mulhall, who appeared as the hip and heroic Ian. Watch this space for 2012 local theatre up-dates.
Todd Barty



Photos courtesy of Todd Barty



MUSIC

Bjork's Biophilia



Biophilia is the eighth full-length studio album from the quirky Icelandic artist Bjork.

With an introduction by the distinctive narration of David Attenborough, the concept of Bjork's diverse, cosmological themed *Biophilia* is quickly outlined creating "restless curiosity and an urge to discover." The release is a multimedia installation and has been announced as the world's first application album, in collaboration with Apple.

The album can be purchased in a variety of formats from CD, vinyl, applications and downloads to an ultimate art edition. The interactive applications for each song on the album provide an unpredictable aural and visual spectacular including essays from musicologists, games, multimedia visions, live shows, documentary and musical scores. The applications compliment the experimental and quirky

qualities of Bjork's music and allows exploration and interaction with the songs individual themes. The esoteric charm of the album allows Bjork to flirt with significant notions that are reflected not only in the evocative lyrics, clearly inspired by literature, nature and technology, but also in carefully designed sound. *Biophilia* is an immersive album and exhibits the same melancholy as Bjork's previous albums. It is however, the most diverse collection of songs, weaving her history of albums together brilliantly.

The partial composition on a tablet computer establishes the incorporation of unconventional instruments specially conceived and crafted for this album; this adds to the eclectic flair that is typically exhibited by Bjork. *Biophilia* looks extremely alluring; it allows listeners to have a deeper connection with the music, concentrating attention on the "music experience" demanding complete listener awareness.

Louise Costanzo

FILM

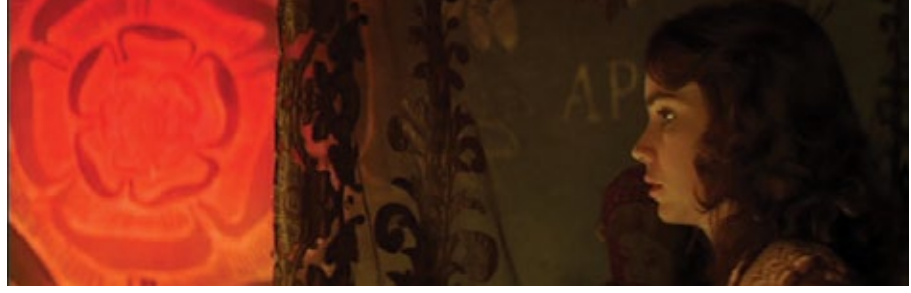
Jane Eyre

The latest adaptation of the Charlotte Brontë classic directed by Cary Joji Fukunaga, needs no contrasting or comparisons to earn its rightful praise. Far from being clichéd or contrived, this adaptation is balanced, crafted, and skilfully performed. Fukunaga delicately captures Brontë's gloomy vision of class, religious austerity, and love vividly. The movie is beautifully filmed and conveys the moodiness and tension associated with the storyline. It begins just as the anguished heroine (Mia Wasikowska) escapes from her room at the Thornfield estate and finds herself in the company of kind strangers, the devout St. John Rivers (Jamie Bell) and his two sisters. The story flashbacks to describe how Jane was banished by her heartless and torturous aunt (Sally Hawkins) to then endure cold cruelty, masked as religious discipline and the subsequent death of her confidant at a boarding school governed by a dictatorial clergyman (Simon McBurney). The story



meanders towards Jane's first days at Thornfield, where she meets the volcanic and steely Rochester, (Michael Fassbender) and the devoted and industrious Mrs Fairfax (Judi Dench). Fukunaga masterfully diffuses a glorious palette of bright and dark imagery, accompanied by simple yet breath-taking costume design and a

musical composition that truly captures the spirit of the story. The movie provides a rare balance between the dramatic choices and structure that defines adaptations of Brontë's work, and the mellow, unique style of Fukunaga's vision; creating something strangely revelatory.
Louise Constanzo



Suspiria

The score from classic horror *Suspiria* composed and performed by the progrock Italian band Goblin set the tone for Director Fukunaga's contemporary interpretation of *Jane Eyre*, a film filled

with homage to filmmaker Dario Argento's gothic style. *Suspiria* directed by Argento during a slew of sequels in the 70's, is a lush and stylish horror flick of the Italian Giallo genre. Argento spellbinds the viewer with obsessive detail in the visuals through elaborate abstract set-pieces, dramatic

lighting and fluid voyeuristic camerawork. *Suspiria* embraces the abject and unexplainable in the true gothic fairytale sense. As in *Jane Eyre*, the heroine is a self assured ingénue and the main action is set in a classic architectural pile, an exclusive girl's dance academy in the German country side. Argento uses architecture and landscape to create powerful, gothic mise-en-scenes that take the viewer into a nightmarish dreamscape. Watch it for the spell binding visuals and the old school experimental, synthesizer sound track.

Suspiria (1977), director Dario Argento (available on DVD)

Jeanette Hutchinson

Gallery48

uncertain substrates

Feb March 2012

gallery48thetand@gmail.com

right

tripdych detail

2008

Eric Nash

left

untitled

2011

Harry



Photos: Andy Goldsworthy



BOOK

Stone: Andy Goldsworthy

In *Stone* Andy Goldsworthy has created an awe inspiring diary of his ephemeral installations and artistic interventions into the natural world.

Goldsworthy uses standard film, lenses and no filters. Photographing what is happening in the moment Goldsworthy's images take the viewer into a poetic, childlike, yet design sophisticated world where decay and disintegration are an integral part of the art making process. Sculptures and installations of movement and colour, of river boulders, leaves, flowers and, a thousand other natural found objects, constructed day and night

across the globe adorn the pages. My favourite image is of bleached, kangaroo bones heaped in a circular mound, woven around a massive stone boulder; an ancient, ornamented heart of wildness. Goldsworthy's text reads like a shaman's call to the natural world, questioning perceptions of time, stability, change and impermanence.

Andy Goldsworthy's *Stone* can be found on the shelves at Mary Who Bookstore located at 414 Flinders Street, Townsville.

Jeanette Hutchinson



FASHION



Photos: Lillian Fitzpatrick

A look into fashion

During the September school holidays I travelled to Melbourne for a Fashion Illustration and Portfolio Preparation short course at RMIT University.

Twenty attended a jam packed five day program which included illustration techniques, using and identifying fabrics, a breakdown of the fashion hierarchy and a brief look into the world of couture and fashion forecasting. The aim of the course was to provide participants with direction and ideas to assemble a successful fashion design portfolio. The main focus of the

course was generating original ideas from theme boards, movies, theatre and the history of costume, and developing the progression or process of our thoughts and ideas. We were given insightful information on the interview process in the fashion design industry.

As a year twelve student intending to pursue a career in the fashion industry, I found the course to be an extremely valuable experience, and without it I feel I would be less prepared, however I would encourage year eleven students to attend

as this would allow maximum time for perfecting personal techniques and putting a portfolio together. Not only was it a fantastic learning experience, it will also be a great asset to any resume.

Having completed the course, I feel it is a must for anyone who wishes to pursue a career in the fashion industry. This course is run five times a year, and RMIT also offers a range of other creative short courses.

Lillian Fitzpatrick



Mary Ede's Spindle Sideshow / 2nd night



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contemporary arts

**Exhibitions
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20 Jan - 26 Feb

Youth is like diamonds

Melissa Elliot presents a prolific display of paintings, sketches, print and mixed media of remembrance, memorial, self-exploration & identity through depression, loss, and change.

Mapping Place

Gabriel Smith maps her Travels through Regional Queensland: From the red earth of the west, to the rainforests of the north and everything in between using a variety of mixed media techniques.

As the River Flows

Gabriel Smith manipulates traditional map making.

2 March - 8 April

Audio-Technica Young Artist Prize

Young artists residing in the Townsville region between the ages of 15 and 25 are invited to submit work in any media interpreting the theme *Messages*.

Steel & Stone, Creatures of Myth & Magic

Father and son sculptors, Robert and Rurik Henry present contemporary works of Nordic mythology in steel and stone.

Audio-Technica Display

Digital work by Audio-Technica Young Artists.

13 April - 20 May

Hanging in the Wind

Scott Radford-Chisholm, chief photographer for the Townsville Bulletin curates an exhibition of photographs from 26+ photo journalists coinciding with the QLD festival of Photography.

Soaring Spirits

Faye Withers creates clay sculptures and ritual masks that represent the mythological inner journey of the ancient Bird Goddess.

Umbrella Studio contemporary arts | 482 Flinders Street, Townsville | (07) 4772 7109
www.umbrella.org.au | admin@umbrella.org.au | Open 9am-5pm Monday-Friday & 9am-1pm Sunday



Image: *Soldier On*, Scott Radford-Chisholm - Operation CATA at Townsville's High Range Training Area. A Company, 2nd Battalion, Royal Brunei Land Force conduct a night operation in an urban village. Lt Safizan Ahmad. It is the final frontier for troops as they prepare to deploy on operations overseas. June 2008.